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DESCRIPTIVE CATALOGUE

OF

PICTURES,

FROM THE

DUSSELDORF GALLERY,

EXHIBITED AT THE

GREAT ROOM, SPRING-GARDENS,

London,

BY MESSRS. V. AND R. GREEN.

—
1793.

PRICE ONE SHILLING.

TO BE HAD AT THE EXHIBITION ROOM, AND AT SHEPPERSON AND
REYNOLDS's, BOOKSELLERS, OXFORD-STREET.

PRINTED BY H. REYNELL, NO. 21, PICCADILLY.

RESERPTIVE CATALOGUE

PICTURES

DUKE OF DORSET GALLERY

GREAT ROOM, SHING-GARDENS



BY MESSRS. J. & J. COOPER

1893

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AND SOLD AT THE EXHIBITION ROOM, AND AT SUBSCRIPTION AND
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DESCRIPTIVE CATALOGUE

OF

PICTURES,

FROM THE

DUSSELDORF GALLERY.

TO those who have never visited the Dusseldorf Gallery, a descriptive Catalogue of the Subjects, as far as we have hitherto proceeded, will doubtless be found useful, inasmuch as without it, a competent idea of the magnitude and consequence of that Collection cannot be formed. To those who have, it will prove the agreeable means of their renewing, the more speedily and intimately, their former acquaintance with the great merits and value of the Originals, and ultimately prove itself a useful record of those subjects, which form the first features of that celebrated assemblage of Art.

WE SHALL ARRANGE THIS GENERAL INDEX UNDER THE FOLLOWING

HEADS:

FIRST, A short account of the Foundation of the Dusseldorf Gallery, continued to the present time; extracted chiefly from Monsieur FIGAGE's Preface, to his Catalogue of the Collection, published in 1778.

A 2

SECONDLY,

SECONDLY, The Plan on which the present Undertaking has been begun, and continues to be carried on.

THIRDLY, A descriptive List of the Subjects now submitted to public inspection.

LASTLY, An Index to the Prints published from the Collection; together with some reference to our other Publications, Pictures, and Drawings.

FOUNDATION
OF THE
ELECTORAL GALLERY
OF
DUSSELDORF.*

THE Elector Palatine, JOHN WILLIAM, a decided Protector and Amateur of the Fine Arts, founded the splendid Collection of Pictures which now forms the Gallery of Dusseldorf. This Prince was already in possession of some very valuable Pictures. He collected them together, and added a great number of others, very scarce, and of great estimation.

* Dusseldorf is a large handsome City, on the Eastern Bank of the Rhine, about 18 leagues from Aix la Chapelle, 8 from Cologne, and 14 from Wesel. It is the capital of the Duchy of Berg, in the circle of Westphalia, and subject to the Elector Palatine. It takes its name from the small River Dussel, which at this place falls into the Rhine. The Electoral residence being fixed at Mannheim, a regency is established at Dusseldorf for the Duchy of Berg.

estimation, which he procured at a great expence. Many celebrated Painters, whom he called into his service, and nobly recompensed, increased his Collection by their Works, and brought it to its present state of perfection; some of them were, at the same time, employed to decorate with Pictures, his newly-erected Castle of Bensberg,* which this Prince caused to be built at that time.

THE NAMES OF THE ARTISTS IN THE EMPLOYMENT OF THE ELECTOR,
WERE

ANTONIO BELUCCI, ANTONIO PELLEGRINI, DOMINICO ZANETTI,
and ANTONIO MILANESE—*Italians*.

ANTOINE SCHOONJANS, and LE CHEVALIER VAN DOUVEN—*Flemings*.

CHEVALIER VAN DER WERFF, JEAN WEENIX, GEOFFROI SCHALCK-
EN, EGLON VAN DER NEER, RACHEL RUISCH, and VAN
NICKELE—*Dutch*.

And many others, whose Works are to be seen at Dusseldorf, Bensberg, and in the Castle and Gallery at Manheim.

VAN DOUVEN, a Connoisseur, and a good Painter, was sent into different Countries to discover and purchase the most choice Pictures he could obtain, and had afterwards the care of this Collection committed to him by the Elector, with orders to arrange it in the large Building now called the Gallery, which he had caused to be built at Dusseldorf, in 1710, adjoining to his Palace. The death of this great Prince, which happened in 1716, prevented his long enjoying the monument he had consecrated to the Fine Arts.

CHARLES PHILIP, his Brother and Successor, was occupied, during a reign of twenty-six years, in building the Town and Fortrefs of Manheim, to make his residence there; he died in the midst of his works, without having had time to turn his thoughts to the Gallery of Dusseldorf. During his reign, Mons. KARSCH, an eminent Painter, had

* This superb Castle is situated in the Duchy of Berg, ten leagues from Dusseldorf, and three leagues and a half from Cologne, on a mountain, from whence there is a most extensive prospect.

had the Direction of the Gallery. His Son succeeded him in that appointment, and held it for some time under the following reign.

CHARLES THEODORE, the present reigning Elector, succeeded CHARLES PHILIP, and finished every thing his Predecessor had begun. This Prince, born for noble enterprizes, had not only perfected and extended those of the preceding Electors, but has executed, and daily executes, those of which he himself is the sole Projector. Edifices and Monuments of every kind; useful and noble Institutions; a decided and constant Protection granted to the Fine Arts, will render his name as dear to posterity, as it is to the present age.

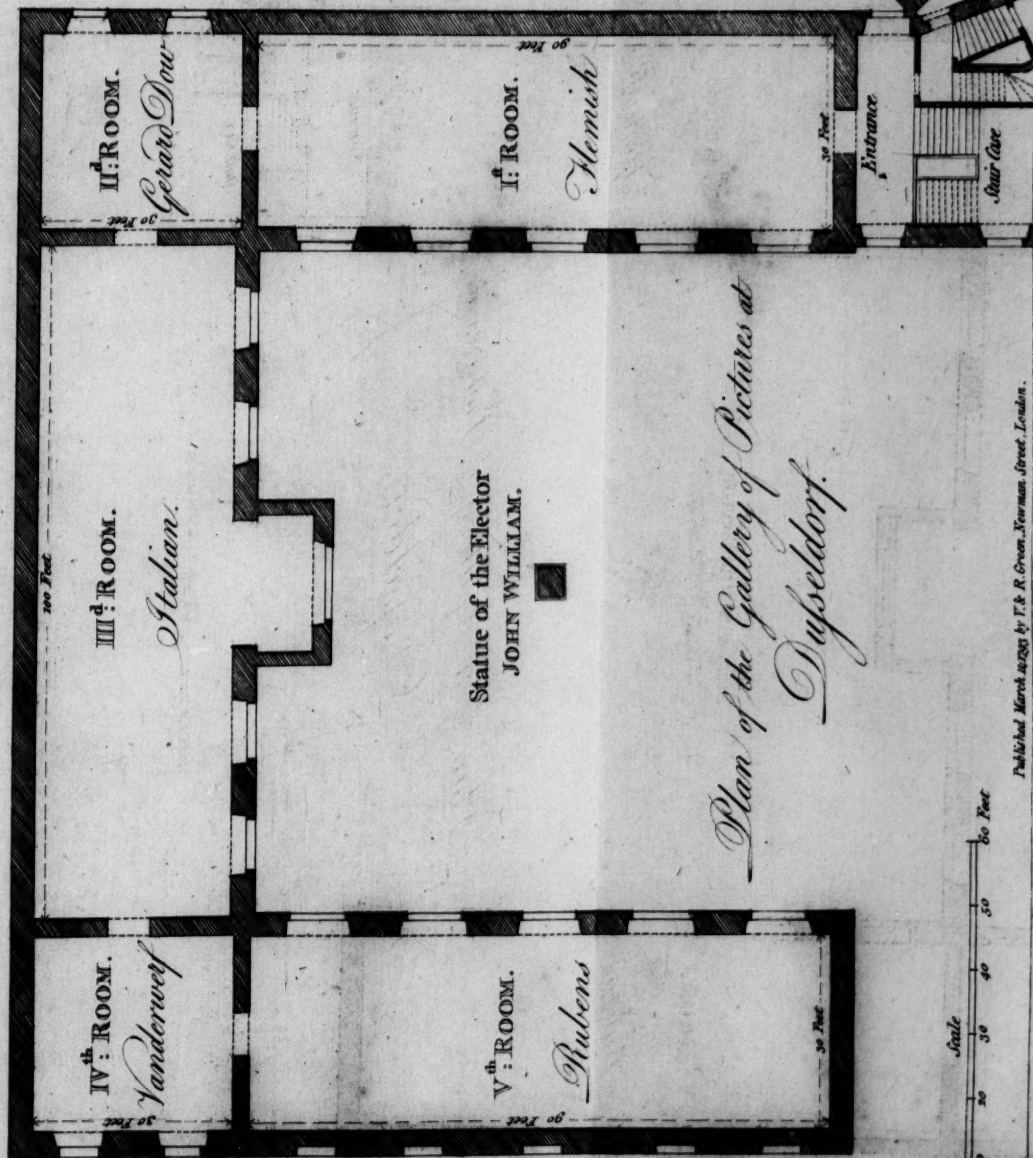
It was not sufficient for him to form at Manheim a magnificent Gallery of Pictures, Drawings, and Prints, of which he is nearly the sole Collector; to build another Gallery; to place and arrange the Casts in Plaister from the finest Antique Statues; to establish near those valuable Models, an Academy of Drawing and Sculpture;—he would at the same time give a new eclat to the Gallery of Dusseldorf, by making the advantageous changes of which it was susceptible, enriching it with several New Pictures, and arranging the whole in a more favourable Order.

M. LAMBERT KRAHE, of Dusseldorf, a good Painter, and great Connoisseur, Professor of the Academy of St. Luke, at Rome, and that of Florence, was charged to preside over this new Arrangement, in which he acquitted himself with great honour. The Elector confided to this Artist, in 1756, the Direction of the Gallery of Dusseldorf, then vacant; and in 1767 placed him at the head of the New Academy of Drawing and Painting, the sister and the rival of that of Manheim, both of which have produced many Artists of Eminence.

On the death of M. KRAHE, in 1790, M. DREUILLION was appointed his successor, and has at present the Direction of the Gallery; a Department which he fills with great respectability and honour.

The Edifice of the Gallery consists of a ground floor, of which those apartments beneath the first and second rooms of the Picture Gallery, are now appropriated to our use. In these the copies of the Pictures are executed; and a compleat Series of the Prints which we have published from the Collection, is arranged in one of those apartments, now known as the *Print Room*. The remainder of the ground floor is possessed by the Chancery, and the Public Library.

The



*Plan of the Gallery of Pictures at
Dusseldorf.*

Published March 22 1850 by T & R Green, Newman Street, London.

A. Chapman del.

The Stair-case, decorated with suitable allegorical Subjects, by G. I. KARSCH, the father, leads to the principal floor, which is entirely occupied by the Gallery of Pictures; and is composed of three long, and two square rooms, communicating with each other, and each of them lighted to the happiest advantage for viewing the Pictures, by a single series of spacious windows.

The Pictures are so arranged in the First Room, that, except those that are moveable, there are scarce any but of Flemish Masters to be found in it: and from thence it is denominated the FLEMISH ROOM.

The Second Room contains a variety of Pictures of different schools; but from the circumstance that it possesses that celebrated Picture of the Charlatan, by GERARD DOW, it is called after the name of that Artift.

The Third Room is entirely filled with ITALIAN PICTURES.

The Fourth Room is enriched by a variety of excellent Pictures; and more particularly the superb set by VANDERWERF, on which account it is called by his name.

The Fifth Room being wholly filled with the works of RUBENS, and containing his most capital Productions, of which there are *forty-six* in number, it is very properly distinguished by the name of that sublime Painter.

To assist in forming a more correct idea of the Gallery, its arrangement, and its dimensions, the annexed PLAN of the principal floor is presented.

PLAN

PLAN
FOR
ENGRAVING AND PUBLISHING PRINTS,
FROM THE MOST
Capital and interesting Pictures
IN THE
GALLERY OF DUSSELDORF.

IT had ever been the wish of the present Elector, that this valuable Collection should be made public through the medium of Engraving, and various propositions were offered to that purpose.

The Catalogue published by Mr. PIGAGE, on a scale however much too small to do that justice to the subjects they required, was, previous to the present Undertaking, the only regular production the Public had yet seen from the Dusseldorf Gallery.

We trust it will not favour too strongly of egotism or vanity, in this place, to state a plain matter of fact, which alone can serve to shew in what manner we became vested with the exclusive and sole power to carry the wish of His Electoral Highness into effect.—As a Member of the Dusseldorf Academy, and professionally in the employ of that Prince, an honour Mr. V. GREEN has enjoyed since the year 1775; under that description, without Solicitation, and without other Conditions, than, that as the Original Pictures could not be removed, it became indispensable that they should be copied in the Gallery;—

“ His

“ His Most Serene Highness was graciously pleased to grant his Patent of
 “ Exclusive Privilege for fourteen years, issued under his Sign Manual,
 “ and the great Seal of the Chancery of Manheim, dated the 3d day
 “ of June, 1789, to Messrs. VALENTINE and RUPERT GREEN, to
 “ Engrave and Publish Prints from all, or any of the Pictures in the
 “ Gallery of Dusseldorf, to their own use and benefit, at their own
 “ risk and expence.”

This Privilege was no sooner delivered to us, than we formed an immediate engagement with several Artists of Eminence, in conjunction with, and under the direction of, Mr. J. G. HUCK, who were, and continue to be, employed in the Gallery, in executing Paintings from the Original Pictures, which have been, and now are, from time to time, transmitted from thence to us, for the purpose of being engraved.

We have not, however, presumed to think ourselves warranted to make an appeal to Public Patronage, in favour of this Undertaking, till we had evinced our resolution of carrying it into full effect, by first making a decided progress towards it; of that progress, we now beg leave respectfully to make the following report.

It may well be conceived, that it was no slight object to contemplate the undertaking of a work of such magnitude, and to which so many difficulties attached, as the publishing a Series of Prints, on a scale corresponding with the celebrity and consequence of that magnificent Collection. But the importance of the object before us, left nothing for mere prudence whereon to pause; it was not the moment for hesitation; it was worthy every thing to attempt,—it promised every thing in the achievement. Hence, all consideration of difficulty and disadvantage has been made to give way to principles more active and promising, and better suited to laudable enterprise; and we have ventured to encounter the task, in which all the risk, all the labour, and all the solicitude is our own. To this exertion, indeed, we have been irresistibly impelled by the distinguished Patronage of a munificent Prince, the decided Protector of the Arts, who, in this instance of his gracious favour to us, has not less graciously distinguished the reputation of the English School of Engraving, in thus confiding the splendid honours of this Collection to our care.—It forms also an epoch in the history of that department of the

Arts, in which an object so honourable, and so advantageous to the Professors, has been placed among them for their study and employment, the benefits of which must ultimately center in themselves.

The Collection of the Dusseldorf Gallery consists of *three hundred and fifty-eight Pictures*, and ranks superior to any other in Europe, for the choice productions of the Flemish School. Its reputation remains not now to be formed; it has been fully established from the time it was first laid open by its august Founder. In an assemblage so numerous, comprehending such a variety of subjects, all cannot be equally interesting, nor alike suitable for the purposes of engraving. The refined taste of the present times is not to be taken captive by the trifles of any school, of any age:—Such may amuse, but they cannot gratify. It is therefore to the most sublime productions of the great masters, which adorn that magnificent Repository of Art, that our attention has been wholly directed; hence, the selection is not swelled by numbers, but made valuable in being formed from subjects the most interesting as compositions, and the most brilliant from the professional excellency of the respective masters; and hence we hope to place in the possession of the Public, a Series of Prints, which being derived from the most elevated source, may claim a place among those of the highest class of respectability and consequence.

Under the confidence that this work cannot be considered as in opposition to any Professional Public Undertaking now carrying on by others, and more particularly those National ones, in which the abilities of our Native Artists are so honourably engaged in executing; we have, on the contrary, to observe, that it stands at present alone, as the only general System in Europe, on which the Works of the Ancient Masters are collected and brought forward to the Public, in a regular Series, and on the most extended scale; in which, not the illustration of a Single Author, Historic or Poetic, Religious or Profane, Foreign or Domestic—nor the Works of an individual School of Art, is alone developed, but an Assemblage of each and all, the present existing Schools excepted. Neither are the views or interests of this enterprise circumscribed by local considerations; they extend to Posterity, and must be related to it as intimately as to the present times; inasmuch as that it is destined for every Age, and every Country, enlightened by the rays of Science or Taste, and confined to none, in
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being founded on those general grounds which literature has made common to all.

Without the power, and still less without the inclination, to bias public judgment in our favour, no means have ever been resorted to by us to elevate the present undertaking beyond the sphere of our own immediate connections. It is however highly gratifying to ourselves, and we trust it will be some plea in our favour with the friends to the British Arts, that our labours have already received from His Electoral Highness (whom, on the principles of gratitude and respect, it is our primary wish to please) that reward for which we have most ardently sought, namely, his gracious and entire approbation of the manner in which we have commenced, carried on, and continued the work. This honour has, moreover, been graciously conceded to us on a review of the progress of our Publication, compared with every other that is at this period under execution in Europe.

The expence attending the copying of the Pictures, and the engraving and publishing a Series of Prints so extensive, and on such a scale as our arrangement proposes, may be better imagined than accurately ascertained.

The Collection, as far as we have hitherto carried it, and the number of Engravings already executed, as now presented to public view, will sufficiently evince, that a very considerable expenditure has already taken place, and that there yet remains a much heavier one to be sustained by us, before our undertaking can be compleated.

Thus far advanced, we trust we may be allowed, in common with others, to seek the sunshine of Public countenance, to a work, *which is not about to be begun, but which already is carried more than one-fourth through its whole intended course*, on a plan, in which every taste has an opportunity of being individually gratified, without being bound to receive what they cannot approve, and to which no one stands committed but ourselves.

On the present occasion little more remains for us to remark, than that all those subjects, which, from their stile of execution, decide for themselves the particular manner in which they should be engraved, will accordingly, as they may best apply to Mezzotinto, be executed in that manner; whilst those which more properly suit the Line, or Chalk manners of Engraving, will be consigned to the hands of the most

eminent Artists in those respective Professions. This must, however, be understood, that from the various engagements to which most of those Artists already stand pledged to the Public to perform, we are not at present authorized to announce either the subject, or the time when they may be enabled to produce them, beyond those we have stated at the foot of the Conditions on which this Publication is carried on. It cannot, however, but be gratifying to the Public to know, that Messrs. BARTOLOZZI, SHARP, HEATH, LANDSEER, &c. have empowered us to declare, that their abilities will be added to those we have already availed ourselves of, to render the work as interesting and valuable as their united powers are so eminently qualified to make it. To this announcement we shall only add, that as we pretend not to possess a means of facilitating this work beyond the common and ordinary methods of producing new Prints, the Plates, from their respective dimensions, and compositions they represent, will supply the best answer we can offer to the most impatient for their appearance. And we flatter ourselves, that it will appear, from what has already been effected in so short a space of time, that our deficiencies, in other respects, will not be heightened by procrastination, or unnecessary delay.

Such is the arduous undertaking, to the just fulfillment of which we have the confidence to aspire. Such is the object to which we have the honour respectfully to solicit Public Countenance and Attention; an object, we trust, worthy of Patronage, from the superlative merits of the Collection; and it is presumed, not the less deserving, from its being about to be added to the Store of our National Productions.

On the present occasion little more remains for us to remark, than that all those objects, which from their size of execution, demand the particular manner in which they should be executed, will accordingly, as they may best apply to illustration, be executed in that manner; whilst those which more properly suit the line or half-tone of Engraving, will be confined to the hands of the most

On the present occasion little more remains for us to remark, than that all those objects, which from their size of execution, demand the particular manner in which they should be executed, will accordingly, as they may best apply to illustration, be executed in that manner; whilst those which more properly suit the line or half-tone of Engraving, will be confined to the hands of the most

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CONDITIONS.

- I. THE Prints will be published in Pairs, from Pictures by two different Masters. Subscribers are at liberty to choose *either* of the Prints at the respective Subscription Price, *without being obliged to take the whole Series.*
- II. Subscriptions are received for those Subjects only which are actually engraving, of which a regular and correct list is constantly kept in the Gallery at Dusseldorf, and at Messrs. GREEN's, Newman-Street, London.
- III. The Dimensions of the Plates will be kept as nearly uniform as the various Subjects will possibly allow; few will be larger than twenty inches by twenty-four, and few smaller than twenty inches by sixteen.
- IV. The Prices of the Prints will vary according to the greater or lesser proportion of work the respective Compositions contain; hence it may occur, that in some of the Pairs one Print may be charged at One Guinea, or One Guinea and a Half, whilst the other may be charged at Twenty-five Shillings, or Half a Guinea only.
- V. The number of Proof Impressions of the Mezzotinto Plates is limited to *fifty* each, which will be charged double the Price of Prints of the respective Subjects.
- VI. Several of the Plates will be engraved in the Line and Chalk manners, by the ablest Artists;—the rest will be engraved in Mezzotinto.

VII.

VII. The number of Subjects intended to be engraved amounts to One Hundred, which will form two Volumes, of fifty Prints each, on *Columbier Paper*.

VIII. The Plates will be numbered conformably to the Catalogue of the Gallery, published by Mr. PIGAGE, principal Architect to His MOST SERENE ELECTORAL HIGHNESS, at Manheim, 1788.

IX. For the accommodation of those who collect the whole Series, on the conclusion of the work, a complete List of all the Subjects that compose the Dusseldorf Collection, at that time, particularly distinguishing those that have been engraved for this Publication, and calculated to bind up with the Prints, will be delivered to them *gratis*.

X. Subscribers for single, or select Prints, to pay half the Subscription Price in advance, and the remainder on the delivery of the Prints.

XI. Of general Subscribers for the whole Work, it is only required, that payment be made for the Prints already published, and for the rest in succession, as they are delivered in Pairs.

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ORDERS and SUBSCRIPTIONS are received for the following
 TWENTY-FIVE SUBJECTS, being One-fourth of the Number
 selected for this PUBLICATION, from the DUSSELDORF
 GALLERY.

Of which those marked thus (*) are already published, and the Re-
 mainder are in great forwardness; viz.

NO.		Inches high.	Inches wide.	L. S. D.
1*	Christ among the Doctors, painted by Van- derwerff, engraved by V. Green—Mezzo- tinto	26	17	1 11 6
2*	Crucifixion, Vanderwerff, engraved by V. Green—Mezzotinto	26	17	1 11 6
3*	Castor and Pollux, Rubens, engraved by V. Green—Mezzotinto	24	20	1 1 0
4*	Jupiter and Antiope, Vandyke, engraved by V. Green—Mezzotinto	24	20	1 1 0
5*	Murder of the Innocents, A. Carracci, en- graved by V. Green—Mezzotinto	20	26	1 1 0
6*	Christ and four Penitents, Rubens, engraved by V. Green—Mezzotinto	25	20	1 1 0
7*	Holy Family, C. Procaccini, engraved by V. Green—Mezzotinto	24	16	1 1 0
8*	Assumption of the Virgin, Guido, engraved by C. Hefs—Chalk	24	16	1 1 0
9*	Temptation in the Desert, L. Giordano, en- graved by V. Green—Mezzotinto	26	17	1 1 0
10*	Holy Family, A. D. Sarto, engraved by L. Coffe—Chalk	21	16	1 1 0
	11* Village			

NO.		Inches high.	Inches wide.	L.	S.	D.
11*	Village Festival, Teniers, engraved by E. Thelot—Line	18	20	1	1	0
12*	St. John in the Wilderness, Raffaele, engraved by V. Green—Mezzotinto	26	16	1	0	0
13	Holy Family, Raffaele, engraved by L. Coffe—Chalk	21	16	1	1	0
14	Samson and Dalilah, Rubens, engraved by V. Green—Mezzotinto	23	24	1	11	6
15	Rubens and his first Wife, Rubens, engraved by C. Hefs—Chalk	26	18	1	1	0
16	Sufannah and the Elders, Dominichino, engraved by J. Eginton—Chalk	20	25	1	1	0
17	The Wife and Foolish Virgins, G. Schalcken, engraved by V. Green—Mezzotinto	21	24	1	11	6
18	The Quack Doctor, Gerard Dow, engraved by C. Hefs—Line and Chalk	26	19	1	11	6
19	The Entombing of Christ, L. Carracci, engraved by V. Green—Mezzotinto	26	18	1	1	0
20	The Conversion of St. Paul, Rubens, engraved by E. Thelot—Line	22	26	1	1	0
21	The Visitation, Vanderwerff, engraved by V. Green—Mezzotinto	26	17	1	11	6
22	The Ascension, Vanderwerff, engraved by V. Green—Mezzotinto	26	17	1	11	6
23	The Satyr and Traveller, Jordaens, engraved by V. Green—Mezzotinto	22	21	1	1	0
24	The Virgin, with the Infant Jesus, and St. John, Vandyke, engraved by V. Green—Mezzotinto	26	18	1	1	0
25	Battle of the Amazons, Rubens, engraved by C. Hefs—Chalk	21	26	1	11	6

THE SIX FOLLOWING SUBJECTS are proposed to be engraved of a larger Dimension than the general Series of the *Prints* of which the COLLECTION is formed; viz.

- | | | |
|------------------------------------|---|--------------------|
| 1. THE FALL OF THE DAMNED | - | <i>Rubens</i> |
| 2. THE RESURRECTION OF THE BLESSED | - | <i>Ditto</i> |
| 3. THE LAST JUDGMENT | - | <i>Ditto</i> |
| 4. THE ECCE HOMO | - | <i>Vanderwerff</i> |
| 5. THE ASSUMPTION | - | <i>C. Cignani</i> |
| 6. THE ADORATION OF THE SAINTS | - | <i>Cramer</i> |

As the *Prices* of those Prints must be determinable by their respective dimensions, it is not in our power, at present, to ascertain more precisely what those *Prices* will be, than to state, that they will not be less than *two*, or more than *three Guineas* each—We have therefore only the following General Condition to offer to the Public on this occasion: viz.

- I. Subscribers to the entire Work, inclusive of those Subjects, to pay for the Prints on their respective delivery, as usual.
- II. Subscribers for single Impressions, to deposit *one Guinea* in advance for a PRINT, and *two Guineas* for a PROOF. The remainder to be paid on the delivery.

- | NO. | High. | | Wide. | |
|---|-------|-----|-------|-----|
| | Ft. | In. | Ft. | In. |
| 4. PORTRAITS OF RUBENS AND HIS FIRST WIFE | 5 | 10 | 4 | 6 |
| Painted by <i>Rubens</i> .—The size of life. | | | | |
| They are represented in Spanish dresses. This Picture being one of the earliest works of this Master, is finished in a stile totally different from that he afterwards adopted. | | | | |
| 5. LANDSCAPE WITH FIGURES | 3 | 10 | 4 | 7 |
| Painted by <i>Rubens</i> . | | | | |
| In this Picture a rainbow is introduced with the happiest effect, and the whole is painted with wonderful transparency and force. It is probably a View in Flanders. | | | | |
| 6. THE MEETING OF JACOB AND ESAU | 11 | 0 | 9 | 1 |
| Painted by <i>Rubens</i> .—The figures the size of life. | | | | |
| Rachel is introduced kneeling with her two children in the fore-ground, and Leah is near the figure of Jacob, who is represented in a submissive posture before his Brother Esau. | | | | |
| This Picture being much in the manner of Vandyke, it is generally thought that he painted a considerable part of it from Rubens' design. | | | | |
| 7. THE SATYR AND TRAVELLER | 6 | 4 | 6 | 6 |
| Painted by <i>J. Jordaens</i> .—The figures the size of life. | | | | |
| 8. JUPITER, UNDER THE FORM OF A SATYR, SUR-PRISING ANTIOPE | 6 | 10 | 6 | 5 |
| Painted by <i>Vandyke</i> .—The figures natural size.—Engraved in <i>Mezzotinto</i> . | | | | |
| 9. SAMSON BETRAYED BY DALILAH | 3 | 7 | 4 | 4 |
| Painted by <i>Rubens</i> . | | | | |
| 10. A MERRY MAKING | 7 | 9 | 10 | 7 |
| Painted by <i>J. Jordaens</i> , in 1646.—The figures as large as life. | | | | |
| This Picture is universally esteemed the most capital Production of that Master. | | | | |

NO		High. Ft. In.	Wide. Ft. In.
11.	THE TRIUMPH OF SILENUS Painted by <i>Rubens</i> .—The figures the size of life.	6 11	6 11
12.	CASTOR AND POLLUX CARRYING OFF THE DAUGHTERS OF LEUCIPPUS. Painted by <i>Rubens</i> .—The figures the size of life. <i>Engraved in Mezzotinto.</i>	7 4	6 11
13.	THE VIRGIN, WITH THE INFANT JESUS, AND ST. JOHN Painted by <i>Vandyke</i> .—The figures the size of nature.	4 10	3 9
14.	THE TOMB OF CHRIST Painted by <i>Vandyke</i> .—The figures of the size of nature. The Scene lays near the Grotto where the Tomb of Christ was. In the distance is a part of the City of Jerusalem, covered with a low'ring sky. In this Picture the Painter has attempted to introduce the approaching re-animation of the body of Christ, which will account for the freshness of colouring about the apparent dead figure.	3 7	5 0
15.	PORTRAIT OF AN ARTIST Painted by <i>Titmore</i> .—The size of life. This is sometimes called a Portrait of Vefalius, the Anatomist, but it rather should seem to be that of Annibal Carracci, when about twenty- fix years of age.	2 6	2 2
16.	ST. MICHAEL DEFEATING THE REBEL ANGELS Painted by <i>Rubens</i> .—The figures the size of life.	14 5	9 7
17.	THE FALL OF THE DAMNED Painted by <i>Rubens</i> . St. Michael, and the avenging Angels, are re- presented descending in the midst of a burst of light, and driving down the condemned before them; these are seen falling by whole columns, over one another, and in their fall are tor- mented	9 6	7 1

mented by dæmons, who drag or plunge them into the abyfs. Millions of thefe wretches are already precipitated into the eternal fire; their punifhment is vifibly augmented by torments of all kinds, that the dæmons inflict on them. The fire producing a moft tremendous effect—appears in fome parts in flames and whirlwinds, and in others, as a liquid fire, burning all before it. It is almoft impoffible to detail this Prodigy of Painting, in which the Artift has introduced all the fciences, all the energy, and all the poetry, of his Art, and in which he has alfo afsembled all the extraordinary qualities that diftinguifh his works.

The following extract from the Rev. Mr. Bromley's "PHILOSOPHICAL AND CRITICAL HISTORY OF THE FINE ARTS,"* we conceive will be found fo ingenioufly illuftrative of this wonderful Compofition, as to fuperfede the neceffity of any farther attempts to develop the various interefling points of this fublime Performance.

In page 76, under the article, "POETIC PAINTING," the learned author, after obferving, "That, in the view of confulting the advantages of art, the whole of that fubject (THE LAST JUDGMENT) as embraced by Michael Angelo, was attended with fome embarraflements, becaufe one half of it was terror, and the other half was joy," thus proceeds: "And this circumftance feems to have difcouraged Rubens from purfuing the fame whole, if private tradition be right, and if we may infer fo much from the many portions of ftudies on that whole, which are ftill to be found, and were abandoned of courfe, as they were never brought to any actual defign. After various efforts, it is plain that he determined on a divifion of the fubject, taking the terrific part of it by itfelf, in 'The Fall of the Damned,' which he compleated, and referving the happier fcene for 'The Refurrection of the Bleffed,' of which he left a fketchn that unhappily was never carried into execution. 'The Fall of the Damned' had many ftudies before it obtained his final decifion in that painting which is now at Duffeldorf, where the fketchn we have juft mentioned is alfo to be found. It is that particular work, diftinguifhed from any others by his hand, that may be denominated 'The Fall of the Damned,' which we fhall felect here as another inftance of the grand and fublime in poetic painting; not lefs grand and fublime, although it be only a part of the laft judgment, than the whole together appears, as wrought up by his great predecessor.

" Perhaps

* The firft volume of this valuable work is juft published. Quarto.

" Perhaps 'The Fall of the Damned' admits of being lifted, by
 " more various discrimination, to a lofty and affecting moral, than
 " any other part of that extended subject. Even glory and happiness,
 " however they may be diversified beyond our conceptions by the
 " supreme Source of all effects, and in another world which we know
 " not, are in their present impressions on us, with all their attractions,
 " so much the same attraction, affecting one and the same sense of
 " fruition, that perhaps they do not rouse the same breadth of feel-
 " ings, nor produce the same stimulating lessons, that are excited by
 " the prospect of variegated misery. All must feel them indeed, and
 " be captivated by them, but in a very different way from that in
 " which we are affected by their reverse. For they captivate only in
 " theory, and are capable only of being theoretically conceived, with-
 " out affording the power of any specific illustration. But there is
 " nothing more surely known to us than pain and suffering, to whose
 " most aggravated stages every sense and experience can lead us by the
 " clearest preconceptions.

" This is the point which has enabled Rubens, with far less assistance
 " than Michael Angelo derived from the conspiring effects of convul-
 " sed Nature around, to reach our feelings by as high a sublimity as
 " can well be supposed to be accomplished by human genius on the
 " subject he has chosen. In a general view of the last judgment, the
 " damned may be hurled into a deep and dark abyss, without any
 " other circumstance than their being so hurled, and the thought shall
 " neither be poor, nor common, nor uninteresting, because there will
 " be some effect in the contrasted fate of the blessed, to make this part
 " of the scene distressful, there will be dignity enough in the supreme
 " seat of judgment to fill it with an awful importance, and there will
 " be terror enough in the whole assemblage of events to make it
 " dreadful. But when Rubens came to describe the fate of the same
 " objects in a scene contracted merely to what immediately concerned
 " them, that scene would certainly have been poor, and common,
 " and uninteresting, had it not been sustained by some important
 " moral, which should arrest and fix the mind in awful contemplation
 " of the events that passed, should make every incident big with
 " instruction, and by a forceful impression should display the divine
 " equity in those measures of its judgment and retribution.

" And

“ And what moral can be brought more home to those purposes,
 “ what better use can be drawn from those measures of divine judg-
 “ ment, than that on which Rubens has kept his eye through the
 “ whole of that composition, and which he has conveyed in every
 “ incident?—that ‘ every man’s vice shall become his punishment.’
 “ Is there a principle more likely to be just? Is there a senti-
 “ ment more likely to cure or restrain the habits of vice? Is
 “ there a sentiment, whose detail to the eye and the mind, but
 “ especially to the eye, can be exhibited with a more forceible,
 “ and more copious impression? To be tormented by devils, we sup-
 “ pose to be at least one punishment in hell. When this idea is caught
 “ by the poet, whose spirit depicts by sensible images, he naturally
 “ extends himself to all the views that can be drawn from it, by the
 “ personification of those abstract turpitudes, which would engage the
 “ discussion of the philosopher or the Christian. And this is what
 “ Rubens has done. We must not blame him for the various, and
 “ sometimes strange, forms in which his devils appear, nor for the
 “ strange manner in which they are busied on the purposes of torment,
 “ for he did not mean to preach to us as a strict divine, but in his own
 “ way as a poet; and yet it will not be easy for divines to overthrow
 “ the principles of his poetry, that devils can assume any shape that
 “ suits their purpose. Bring the picture to the eye of any vicious
 “ character who shall see its parrallel there, and let it be supposed that
 “ the images given to the devils, and their actions, are all poetic in-
 “ vention; what will be the consequence, if there be any impression
 “ at all? Most certainly the moral will take hold, although the dress
 “ be set at nought. The consciousness that in some way or other the
 “ principle of converting vice into punishment will be made good,
 “ will not be avoided by the capriciousness, if so we should call it,
 “ with which the poetic painter has imagined the scene: this imagi-
 “ nation will only excite another in ourselves, that if his be all fiction,
 “ that which will be real cannot be less pungent and horrible to every
 “ sense. When the prostitute sees that delicate hair, on which she has
 “ bestowed so much time and pains, become the cord by which she is
 “ dragged and bound to torture; and that delicate person, to which
 “ she has given every attraction, become loathsome and disgusting to
 “ devils themselves—when the pampered glutton sees that he has
 “ been feeding his appetites only to provide a nicer feast for devils to
 “ gnaw

"gnaw at continually—— * * * * *

" * * * * *

" * * * * *

"——when the liar sees those malicious fiends torturing his tongue in
 "all the variety of practised agonies——let all these, and all the rest
 "who are there depicted, laugh as they please at the humour, as they
 "may call it, of the painter, that humour shall lead to another
 "thought, which will be serious, and that is, that in the end they are
 "to be company for devils, and to suffer all, whatever it be, that the
 "company of devils can make them feel. In this thought, whatever
 "becomes of the rest, Rubens is correctly and unanswerably moral.
 "In this thought he preaches as a divine, and not as a poet. And is
 "the composition then a moral one, or not? If the thought, that we
 "are to be company with devils, cannot wean and deter us from
 "those vices which will make their company our doom, nothing else
 "can. Assuredly this single thought, if properly contemplated, for
 "which, however, we are indebted to a higher authority than that of
 "Rubens, will go infinitely further in morals than the philosopher's
 "beauty of virtue, and would render unnecessary all the disputes of
 "Christians about the specific nature and degrees of future punish-
 "ments. For is there a man, whether inured at all to refined feelings, or
 "in no respect raised beyond coarser ones, that is not staggered by the
 "idea of being consigned to the company of devils? We think it horrid
 "enough to be doomed upon earth to the company which ill befits us;
 "but how much more horrid must it be to be company for devils in
 "eternity?

"We have been led to preach upon the subject, whether the poetic
 "painter be admitted to have preached upon it or not. We wish to do
 "justice to that excellent work, whose principles are solid, however
 "they may be coloured by the spirit of poetry with aspects that are
 "fanciful, and whose views are honourable and moral, as much as if
 "they had been delivered with every possible gravity in every incident.
 "They are vindicable precisely on the same ground which vindicates
 "all that concerns the same subject in the 'Paradise Lost' of our im-
 "mortal Milton. When Rubens took up this subject poetically, he
 "was compelled to strike out a field of his own, he was constrained to
 "draw from his own imagination. And the originality which broke
 "forth

" forth from his mind, is not more brilliant to be beheld, than the
 " effects of that originality on other great minds besides his own, are
 " curious to be followed. It has been said, and sometimes truly, that
 " great wits will jump together into the same sentiments on the same
 " theme. But it is impossible for us to solve, in that way, the striking
 " familiarity which appears in the great features given to the circum-
 " stances of the damned, both by Milton and by Rubens. Many
 " things, too clear to be overlooked, conspire to prove, that the fire
 " and judgment of the former, in all his views of hell, were assisted
 " and fed by this work of the latter. Milton was coming forward
 " into the world as a young man, in the latter days of Rubens. It is
 " a known fact in his life, that he visited Rome, and also the Low
 " Countries. And as the elegance of his mind carried him, in the
 " former place, through the Vatican, with the closest attention to
 " every thing it presented, so there is no question but he was equally
 " attentive, in the latter, to every celebrated work of ingenuity, and
 " especially to those of a master whose fame was so recent, and so uni-
 " versally established, as that of Rubens. With these circumstances
 " adduced, his poem itself will decide the point. We there see both
 " the principles and the general images, which distinguish this painting
 " of Rubens, embraced by Milton, and particularly in the second
 " book, whenever hell is described.

‘ Thither by harpy footed furies hail’d

‘ The damned are brought.’

" Sin, personified, thus speaks for herself, what the picture speaks for
 " all the damned:

‘ These monsters, that with ceaseless cry surround me,

‘ Gnaw my bowels, their repast; and then——

‘ Afresh with conscious terrors vex me round,

‘ That rest or intermission none I find.’

“ Again:

‘ Here in perpetual agony and pain,

‘ With terrors and with clamours compass’d round

‘ Of mine own brood, that on my bowels feed.’

D

“ Of

" Of death it is said,

' ————— there he shall be fed and fill'd

' Immeasurably, all things shall be his prey.'

' ————— and pleas'd he was to hear

' His famine should be fill'd, and blest his maw

' Destin'd to that good hour.'

" It will presently be seen how exactly alike the description of the great abyss is given in the poem and in the picture. So far, therefore, the mode in which Rubens has conducted his subject, appears to have met the approbation, and even to have enriched the mind, of that great poet.

" It was not in the power of Rubens to conduct that subject in any other than a poetic manner. Had he tried to treat it historically, a few moments would have shewn the attempt to be impossible, because the traits afforded in scripture are too few, and too figurative and indistinct, to be made the ground-work of any representation which looks so closely to points as the historic. The truth is, those traits of scripture are themselves more nearly allied to the poetic, than to any other class of expression. And we conceive, that with some poetic licence, they are not inaptly realized in every stroke of Rubens' pencil here. 'The worm dieth not,' if the consciousness of vice, and the sufferings issuing from its source, be a worm, whose gnawings never leave a respite to the mind and the body: and 'the fire is not quenched,' if the sufferings felt be a fire within, which keeps up a fever there, parching the bones, and consuming, without ever destroying; as Milton says,

' Fed with ever-burning sulphur unconsum'd.'

" Yet Rubens was not inattentive to the popular notion, construing those images in a real sense. The vast and fathomless abyss, which at last receives the damned, to compleat the tortures which in their fall have been inflicted by devils in all shapes, hovering in mid-way, is filled with other fiends innumerable, which seem impatient for the prey that is descending, and to grudge, as it were, both the morsels and the tortures that are snatched by their fellow-fiends, who drag them down: it is filled with fire, whose sulphureous body emits not the flames which would exhaust its strength, or spread the gleams of light

“ light around, but which leave darkness equally prevalent, and more
 “ hideous; with serpents, and scorpions, and all envenomed crea-
 “ tures, and monsters, frightful to behold; it is an assemblage of every
 “ thing that is most foul, and hateful, and ferocious, in nature or in
 “ idea, even beyond what language has been able to mark in the
 “ reptile and baser parts of creation, as destructive in their species.
 “ But let Milton’s description be taken, and let the reader judge whe-
 “ ther the eye of that poet had not conveyed to his mind, from this
 “ picture, the ideas which accord so closely with what has been
 “ painted.

‘ A dungeon horrible on all sides round,
 ‘ As one great furnace flam’d, yet from those flames
 ‘ No light, but rather darkness visible,
 ‘ Serv’d only to discover fights of woe,
 ‘ Regions of sorrow, doleful shades, where peace
 ‘ And rest can never dwell, hope never comes
 ‘ That comes to all, but torture without end
 ‘ Still urges, and a fiery deluge fed
 ‘ With ever-burning sulphur unconsum’d.
 ‘ Such place eternal justice had prepar’d
 ‘ For the rebellious.’

BOOK I.

“ Again, more closely:

‘ A universe of death, which God by curse
 ‘ Created evil, for evil only good,
 ‘ Where all life dies, death lives, and nature breeds
 ‘ Perverse all monsters, all prodigious things,
 ‘ Abominable, unutterable, and worse
 ‘ Than fables yet have feign’d, or fear conceiv’d,
 ‘ Gorgons and hydras, and chimeras dire.’

BOOK II.

“ Further yet:

‘ ————— Into this wild abyss,
 ‘ The womb of nature, and perhaps her grave,
 ‘ Of neither sea, nor shore, nor air, nor fire,
 ‘ But all these in their pregnant causes mixt
 ‘ Confus’dly.’

IBID.

“ And

“ And, lastly, in one comprehensive expression, by the prince of devils,

‘ Havoc, and spoil, and ruin, are my gain’

“ Such is ‘ The Fall of the Damned,’ by Rubens, and such is the high spirit of poetic talent through the whole, not only exhibiting, by a splendid proof, the genuine principles of poetic painting, but in its invention, and in the whole train of its images, taking a path, for the exemplification of principles authoritatively understood, which had never been trodden before. To higher and more sublime displays of that talent on the canvas, for the production of its great objects, the pleasure, surprize, and elevation of the imagination, and a moral impression on the understanding, it is impossible to go.”

NO.	High.		Wide.	
	Ft. In.		Ft. In.	
18. PORTRAIT OF VANDYKE	-	-	2 9	- 2 5

Painted by himself.—The size of life.

The gold chain introduced round the neck of the Artist, was presented to him by King Charles the First, at the time he was employed by that Monarch. It will be perceived to be in the early part of his life that this was painted, and the resemblance between this head and that of St. Sebastian, No. 22. makes it probable, that the latter was taken from this. The Dusseldorf Gallery contains twenty-two Pictures by Vandyke.

19. THE DESCENT OF THE HOLY GHOST	-	-	15 9	- 9 7
Painted by <i>Rubens</i> .—The figures the size of life.				

20. PORTRAIT OF AN ENGLISH COUNTESS	-	-	6 7	- 4 3
Painted by <i>Vandyke</i> .—The size of life.				

21. CHRIST AND THE FOUR PENITENTS	-	-	4 11	- 4 4
Painted by <i>Rubens</i> .—The figures the size of life.				

Mary Magdalen is introduced kneeling before Christ, and in the back ground, St. Peter, King David, and the penitent Thief who was crucified with Christ, are represented.

Engraved in Mezzotinto.

22. THE

NO.					High.	Wide.
					Ft. In.	Ft. In.
22.	THE MARTYRDOM OF ST. SEBASTIAN	-	-	-	6 6	4 11

Painted by *Vandyke*.—The figures the size of nature.

In this Subject, Vandyke has introduced his own Portrait as the saint. One of the executioners is represented tying his legs, and another preparing the bow and arrows, the instruments of his punishment.

23.	THE DESTRUCTION OF SENNACHERIB AND THE ASSYRIAN ARMY	-	-	-	3 3	4 1
	Painted by <i>Rubens</i> .					

24.	A BEAR HUNT	-	-	-	6 5	10 1
	Painted by <i>John Fyt</i> .—The animals the size of life.					

This and the Subject, No. 28, with two other game pieces in the Gallery, by Fyt, were formerly in the collection, of the Elector of Cologne. The inhabitants of Solingen, purchased them in 1767, and presented them to the Elector Palatine, their present Sovereign, when he visited their town and manufactories.

25.	THE BATTLE OF THE AMAZONS	-	-	-	4 2	5 6
	Painted by <i>Rubens</i> .					

The Scene represented is on a bridge across the River Thermodon, near the City of Troy, where the pass is contested, and the Amazons are totally defeated by the Greeks; under the arches of the bridge a town is seen in flames.

This Picture, full of vigour and expression, presents a most extraordinary scene; the courage and warlike force of the women, united with the delicacy of form of the sex, and the fury and vengeance of the men, who finding themselves braved and insulted by the women, shut their eyes to their charms, and they appear to

think

NO.

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Ft. In.Wide.
Ft. In.

NO.

think only on revenging their own insulted glory.

This magnificent Picture was one of the first that the Elector, JOHN WILLIAM, acquired in forming the Gallery.

26. THE TRIBUTE MONEY

5 3 - 7 4

28.

Painted by *Bernard Strozza*.—The figures the size of life.

27. THE INVENTION; OR, FINDING OF THE CROSS - 10 3 - 12 0

29.

Painted by *Gerard Douffet*.

The Empress Helena having gone purposely to Jerusalem to discover the Cross of Christ; on digging up the earth, three crosses were found, those of Christ and the two Thieves. To verify the true cross of Christ, the bodies of two dead persons were brought, and successively applied to them; on their being touched by that on which Christ was crucified, they were restored to life. The point of time taken in this Picture, is where the miracle is performed on one of the dead bodies, in the presence of the Empress Helena, and her Suite. The Empress is mounted on a white horse, and is in an attitude expressive of admiration and wonder at the miracle.

30.

31.

32.

A venerable old man, in a scarlet robe, on the fore-ground, looking at the cross with devotion, is St. Macarius, Bishop of Jerusalem; behind the Empress's horse is seen the dead body that has not yet been touched by the cross.

It appears, that this Picture was purchased by the Elector, JOHN WILLIAM, who held it in such high estimation, that he most liberally paid double the price that had been demanded for it.

When

Wide.
Ft. In.

High. Wide.
Ft. In. Ft. In.

NO.

When the late Sir Joshua Reynolds visited the gallery in 1786, he expressed himself highly pleased with this very excellent work of the master.

28. A STAG HUNT - - - - - 6 5 - 10 1

Painted by *John Fyt.*—The animals the natural size.

29. DIOGENES IN SEARCH OF AN HONEST MAN - 6 2 - 8 2

Painted by *Rubens.*—The figures the size of life.

The figures introduced in this Picture, are principally Portraits of the family and friends of the Artist. It was a singular thought of his placing Diogenes in the midst of them to search for the honest man.

30. SUSANNAH SURPRIZED IN THE BATH BY THE TWO ELDERS - - - - - 6 6 - 4 11

Painted by *Vandyke.*—The figures the size of nature.

31. THE CONVERSION OF ST. PAUL - - - - - 3 3 - 4 1

Painted by *Rubens.*

32. WOLFFGANG, WILLIAM, DUKE OF NEWBOURG 6 8 - 4 4

Painted by *Vandyke.*—A whole length Portrait, the size of nature.

The Dog introduced in this Picture, is a portrait of one that usually accompanied the Prince. This Duke of Newbourg was a particular Patron of the celebrated Rubens, whom he commissioned to paint the famous Picture of the Last Judgment, and caused it to be put up in the Jesuits' Church, at Newbourg, from whence the Elector, JOHN WILLIAM, took it, and placed it in the Gallery of Duffeldorf; as a substitute for that Picture, he commissioned Carlo Cignani, at Bologna, to paint one of the Assumption, with which he was so much pleased, that he added

that

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Ft. In.Wide.
Ft. In.

that also to the Gallery. It is among the Pictures in the Italian Room, where it forms the center piece. The Elector afterwards commissioned Dominico Zanetti, who was then in his service, to paint a Picture of the Assumption, which was placed, and now remains, in the Church of the Jesuits, at Newbourg.

33. A LANDSCAPE, with Figures 2 10 3 5
Painted by *Nicholas Bergbem*.

34. THE MURDER OF THE INNOCENTS 6 2 12 9
Painted by *Luca Giordano*.—Whole length figures, nearly as large as life.

This Picture, in which L. Giordano has imitated the stile of Tintoret, is one of the best works of the Master.

Several of the women are seeking an asylum at the foot of Herod's Throne, but the murderers are represented as seizing them when at the Tyrant's feet.

35. THE BIRTH OF ADONIS 7 2 5 4
Painted by *Carlo Cignani*.—The figures the size of life.

36. ECCE HOMO 2 7 2 2
Painted by *Corregio*.—The size of life.

37. DIDO ON THE FUNERAL PILE. 3 11 5 7
Painted by *Guercino*.—The figures the size of life.
This Picture, one of the finest of the Master, may well be put in competition with the one by him of the same subject, which is in the Spada Palace, at Rome.

38. ST.

- | NO. | | High.
Ft. In. | Wide.
Ft. In. |
|-----|---|------------------|------------------|
| 38. | ST. JOHN IN THE WILDERNESS
Painted by <i>Raffaelle</i> .—The figure the size of life,
<i>Engraved in Mezzotinto.</i> | 6 2 | 4 2 |
| 39. | THE VIRGIN AND THE INFANT JESUS
Painted by <i>Carlo Dolci</i> .—The figures the size of life.
This Picture is universally esteemed the chief d'œuvre of the Master, and it appears from the inscription on the back of it, that he considered it as a work of devotion; it was painted in 1649 when Carlo Dolci was 33 years old. | 2 11 | 2 6 |
| 40. | DANAE IN THE GOLDEN SHOWER
Painted by <i>Antonio Belucci</i> .—The figures the size of life. | 8 7 | 6 2 |
| 41. | THE ANNUNCIATION
Painted by <i>Timoret</i> .—The figures the size of life. | 5 9 | 9 9 |
| 42. | SUSANNA IN THE BATH, SURPRISED BY THE TWO ELDERS
Painted by <i>Dominichino</i> .—The figures the size of life. | 8 9 | 11 2 |
| 43. | THE HOLY FAMILY
Painted by <i>Camillo Procaccini</i> .—The figures the size of life.
<i>Engraved in Mezzotinto.</i> | 6 5 | 4 8 |
| 44. | CHRIST AND THE WOMAN OF SAMARIA AT THE WELL
Painted by <i>Luca Giordano</i> .—The figures the size of life. | 8 4 | 5 10 |
| 45. | THE HOLY FAMILY:
Painted by <i>Raffaelle</i> .
This Picture, although in the first manner of the Master, shews the composition, elegance and correctness of drawing, which afterwards so much distinguished him. | 4 3 | 3 5 |

NO.		High. Ft. In.	Width Ft. In.
46.	THE WOMAN TAKEN IN ADULTERY - -	4 4	2 2
	Painted by <i>Pietro da Cortona</i> .—The figures the size of life.		
47.	THE ASSUMPTION OF THE VIRGIN - -	9 9	6 11
	This Picture is painted on silk, by <i>Guido Reni</i> .— The figures the size of life. <i>Engraved in the Chalk manner.</i>		
48.	CHRIST TEMPTED IN THE DESERT - -	8 4	5 10
	Painted by <i>Luca Giordano</i> .—The figures the size of life. To characterise the devil, the Artist has habited him as a Monk, and introduced fire under his robes, the flames of which appear. <i>Engraved in Mezzotinto.</i>		
49.	THE HOLY FAMILY - -	4 5	3 4
	Painted by <i>Andrea del Sarto</i> .—The figures the size of life. <i>Engraved in the Chalk manner.</i>		
50.	THE ENTOMBING OF CHRIST - -	7 8	5 9
	Painted by <i>Ludovico Carracci</i> .—The figures the size of life.		
<hr/>			
51.	THE MURDER OF THE INNOCENTS - -	6 0	8 10
	Painted by <i>Annibal Carracci</i> .—The figures larger than life. <i>Engraved in Mezzotinto.</i>		
52.	CHRIST AMONG THE DOCTORS - -	2 9	1 11
	Painted by <i>Adrian Vanderwerff</i> , in 1708. This Picture is particularly remarkable for its fine composition, and brilliancy of colouring. The head of Christ, and the whole of the figure,		

Wider
Ft. In.
2 2

No.

High.
Ft. In.

Wider
Ft. In.

figure, strikingly mark the dignity of his character; and the draperies are in the finest stile of the Master.

53. PORTRAIT OF FLINCK, THE PAINTER - - 2 11 - 2 6
Painted by *Rembrandt*.—The size of life.

54. THE ANNUNCIATION - - - 2 9 - 1 11
Painted by *Adrian Vanderwerff*, in 1706.

55. ADORATION OF THE SHEPHERDS - - 3 0 - 2 2
Painted by *Rembrandt*.

56. SARAH BRINGING HAGAR TO ABRAHAM 5 2 4 - 1 10
Painted by *Adrian Vanderwerff*, in 1669.

57. THE ASSUMPTION OF THE VIRGIN - - 2 9 - 1 11
Painted by *Adrian Vanderwerff*, in 1714.

58. CHRIST AMONG THE DOCTORS - - 2 3 - 2 9
Painted by *Eckhout*, in 1662.

59. CHRIST IN THE GARDEN OF OLIVES - 2 9 - 1 11
Painted by *Adrian Vanderwerff*, in 1711.
St. Peter, St. John, and St. James, are represented sleeping; and in the distance, the soldiers, headed by Judas, are coming from Jerusalem.

60. A GAME PIECE - - - 5 11 - 8 1
Painted by *John Weenix*.—The figures and animals the size of life,

61. A VILLAGE FESTIVAL - - - 2 4 - 2 19
Painted on Copper, by *David Teniers*.
In this Picture, the Portraits of the Father and Mother of Teniers are introduced sitting at the table, and his own Portrait is said to be that of the principal figure dancing.

62. A QUACK DOCTOR DISTRIBUTING HIS DRUGS TO THE POPULACE - - 3 7 - 2 9
Painted

NO		High. Ft. In.	Wide. Ft. In.
	Painted on wood, in 1632, by <i>Gerard Dow</i> , who in this subject has introduced his own Portrait, looking out of a window, and holding his pallet and pencils.		
	This Picture is most deservedly esteemed the chef d'œuvre of that celebrated Master, and is the only one known in which he has introduced so many figures, and on which he hath bestowed such minute attention.		
	This Copy is of the exact dimensions of the Original.		
63.	THE CRUCIFIXION Painted by <i>Adrian Vanderwerff</i> , in 1703.	2 9	1 11
64.	A GAME PIECE Painted by <i>John Weenix</i> .—The figures and animals the size of life.	5 11	8 1
	This Artist was, for a considerable time, employed, by the Elector, JOHN WILLIAM. In the Castle of Bensberg there are three Rooms entirely filled with his Works, all of the size of nature.		
65.	THE ASCENSION Painted by <i>Adrian Vanderwerff</i> , in 1710.	2 9	1 11
66.	THE WISE AND FOOLISH VIRGINS Painted by <i>Geoffroi Schalcken</i> , in 1700.	3 1	3 9
	This is, without doubt, the chef d'œuvre of the Master; the effect of the artificial light is most wonderfully managed, and skilfully contrasted with a beautiful moon-light.		
67.	THE DESCENT OF THE HOLY GHOST Painted by <i>Adrian Vanderwerff</i> , in 1711.	2 9	1 11
68.	ABRAHAM SENDING AWAY HAGAR AND ISHMAEL Painted by <i>Adrian Vanderwerff</i> , in 1710.	2 4	1 10
69.	TAKING DOWN FROM THE CROSS Painted by <i>Rembrandt</i> .	3 0	2 2
	70. THE		

NO.			High	Wide.
			Ft. In.	Ft. In.
70.	THE VISITATION	= =	2 9	1 11
	Painted by <i>Adrian Vanderwerff</i> , in 1708.			
71.	PORTRAIT OF THE WIFE OF FLINCK	- -	2 11	2 6
	Painted by <i>Rembrandt</i> .—The size of life.			
72.	THE ENTOMBING OF CHRIST	+ +	2 9	1 11
	Painted by <i>Adrian Vanderwerff</i> , in 1703.			

This Picture was brought by the Artist from Rotterdam, to the Elector JOHN WILLIAM, who was so much pleased with it, that he knighted him, and commissioned him to paint the other Pictures that form that celebrated collection of his Works, now at Dusseldorf.

In 1697, the Elector, JOHN WILLIAM, engaged Vanderwerff in his service, on a salary of four thousand florins. An *Ecce Homo** which he painted, pleased the Elector so well, that, besides a large sum of money, he presented Vanderwerff with a gold chain, and a medal of himself. In 1703, he produced the *Entombing of Christ*, a work superior to any thing he had executed before. To this decided proof of his abilities, was owing the commission the Elector then gave him for the fifteen subjects, called the Mysteries, and the increase of his salary to six thousand florins, for which he was to paint nine months in the year. Vanderwerff had only three months liberty allowed him to paint for his friends, and of the produce of that leisure, the Prince reserved to himself the choice of any other Picture he should paint, paying the fixed price for it. In one of those intervals, about the year 1712, he painted *Diana and Calisto in the Bath*, with eight figures, very highly finished, which he presented to his wife, and for which she had

refused

* Now copying for this Collection.

refused a very large sum. The Elector hearing of it, challenged the Picture by agreement, but left the price to the Artist. Vanderwerff and his wife (resident at that time in Rotterdam) repaired immediately to Dusseldorf, and presented the Picture to His Highness, who rewarded the Painter with six thousand florins, and presented a magnificent silver dressing table to his wife. To these rewards were added honours; he already had been knighted, and the honour was continued to his descendants. His arms were augmented with a quartering of the Electoral arms; and that Prince presented him with his picture set with diamonds, to a great value. Vanderwerff returned to Rotterdam, where, after several years close application to his art, he died in 1727, at the age of sixty-eight years.

See Lives of the most eminent Modern Painters, a Supplement to M. de Piles, Octavo. Lond. 1754. p. 123.

INDEX
TO
THE PRINTS ALREADY PUBLISHED
FROM THE
DUSSELDORF COLLECTION:
TOGETHER WITH
REFERENCES TO OUR OTHER PUBLICATIONS,
Pictures, and Drawings.

*The Subjects marked thus (**) are to be disposed of, but not to be taken away, till after the Exhibition is closed.*

The Prices are left with the Person who attends in the Room.

NO.

73. PORTRAIT OF HIS MOST SERENE HIGHNESS, CHARLES THEODORE, ELECTOR PALATINE, REIGNING DUKE OF BAVARIA, &c. &c. &c. from the original whole-length Picture in the Electoral Palace at Mannheim. Painted by *Pompeio Batoni*, at Rome. Engraved by *Valentine Green*, Mezzotinto Engraver to HIS MAJESTY, and to the ELECTOR PALATINE.
- 74.**THE HOLY VIRGIN, SURROUNDED BY ANGELS, DISPENSING BLESSINGS TO THE DIFFERENT ORDERS OF MANKIND. An original Sketch, by *Rubens*, of an Altar Piece in the Church of the Holy Cross, at Augsburg.

75. LOT

NO.

75. LOT AND HIS TWO DAUGHTERS. A Drawing in Chalks - - - - - *J. G. Huck.*
- 76.**THE RAISING OF LAZARUS. From the Altar Piece in the Cathedral at Winchester. Painted by *B. West, Esq. Historical Painter to His Majesty, and President of the Royal Academy.* Engraved in Mezzotinto - - - - - *V. Green.*
77. THE BIRTH OF ADONIS. A Drawing in Chalks - - - - - *J. G. Huck.*
78. THE SISTERS OF PHAETON TRANSFORMED INTO TREES WHILE LAMENTING HIS DEATH. From Ovid's *Metamorphoses.* A Drawing in Chalks - - - - - *J. G. Huck.*
- 79.**THE DESCENT FROM THE CROSS, WITH THE VISITATION, AND PRESENTATION IN THE TEMPLE. From *Rubens.* Engraved in Mezzotinto - - - - - *V. Green.*
- 80.**BEAUTY COMMANDING LOVE. From a Picture painted by *A. Vanderwerff.* A Drawing in Chalks - - - - - *L. Coffe.*
- 81.**CHRIST BLESSING LITTLE CHILDREN. From the original Picture in the Council Room of the Royal Academy. Painted by *B. West, Esq. P. R. A.* Engraved in Mezzotinto - - - - - *V. Green.*
82. PORTRAIT OF V. GREEN. From a Picture painted by *L. F. Abbot, Esq.* Engraved in Mezzotinto - - - - - *V. Green.*
- 83.**A YOUTH RESCUED FROM A SHARK. From the original Picture in the possession of Brook Watson, Esq. Painted by *J. S. Copley, Esq. R. A.* Engraved in Mezzotinto - - - - - *V. Green.*
- 84.**SAMUEL DECLARETH TO ELI THE JUDGMENTS OF GOD UPON HIS HOUSE. From the original Picture painted by *J. S. Copley, Esq. R. A.* Engraved in Mezzotinto - - - - - *V. Green.*

A

SERIES OF TWELVE PLATES,
ENGRAVED IN MEZZOTINTO, BY V. GREEN,
FROM
THE ORIGINAL DRAWINGS,
EXECUTED UNDER HIS DIRECTION,
BY J. G. HUCK,
FORMED ON
THE HISTORY OF THE QUEENS OF ENGLAND.

In these Subjects are introduced near ONE HUNDRED authentic PORTRAITS of distinguished Personages, Ancestors of the first Families in GREAT BRITAIN.—AN HISTORICAL ACCOUNT of the several Subjects, in English and French, containing Plates of the Portraits, and principal Characters represented, with proper References, will be delivered with the *Compleat Set of Prints*, GRATIS.

The Dimensions of the Plates are $19\frac{1}{4}$ inches high, by $24\frac{1}{2}$ inches wide.

N. B. *The short Explanations subjoined to the several Subjects, apply both to the Drawings and the Prints, in the Order they are Exhibited.*

NO 85—86—**DRAWING AND PLATE I.

QUEEN MATILDA SOLICITING THE EMPRESS MAUDE
FOR THE RELEASE OF HER HUSBAND, KING STE-
PHEN, FROM IMPRISONMENT. A. D. 1141.

*Dedicated to Her Most Serene Highness Elizabeth Augusta, Electress Palatine,
Duchess of Barvaria, &c. &c. &c.*

The Scene is in the Presence Chamber. Queen Matilda is represented kneeling, attended by Sigilo, Bishop of London, and William, Earl of Kent. The Empress, attended by the Earl of Gloucester on her right hand, and the Bishop of Winchester on her left, is seen pronouncing her rejection of the Queen's request, with that air of haughtiness which so strongly marked her character. The Citizens of London appear in the distance, entering with their petition, which she also rejected with the same ill-judged demeanour, that ultimately ruined her interest, and lost her the throne of her ancestors.

On the wall of the chamber is a trophy of arms, in which the shield of Henry the First is represented placed before that of King Stephen, thereby denoting the subjection of the latter.

PORTRAITS.

Empress Maude.

Henry, Bishop of Winchester.

NO. 87—88—**DRAWING AND PLATE II.

QUEEN ELEONORA DELIVERED OF EDWARD, FIRST
PRINCE OF WALES, AT CAERNARVON CASTLE.
A. D. 1284.

Dedicated to Her Royal Highness Princess Elizabeth.

In this Subject, Queen Eleonora is represented in a bed of state, attended by the Princesses Eleanor, Joan, and Margaret, her daughters, with other Ladies, one of which, kneeling, presents the young Prince to the view of the Lords, whose presence the King has permitted

on

on the recent occasion of his having been proposed to the Welsh Nobility and Chieftains, and accepted by them as their future Sovereign.

Behind the King is introduced the cradle of the young Prince, which is still preserved in a family in Gloucestershire, to whom it has descended from one of their ancestors, who attended the Prince in his infancy, and to whom it became an honorary perquisite.

PORTRAITS.

Queen Eleonora.

King Edward the First.

Galfridus de Camville.

John Peckham, Archbishop of Canterbury.

William de Valence, Earl of Pembroke.

William de Camville.

NO. 89—90—**DRAWING AND PLATE III.

PHILLIPPA, QUEEN OF EDWARD THE THIRD, SOLICIT-
ING HIM FOR THE LIVES OF THE SIX DEVOTED
CITIZENS OF CALAIS. A. D. 1347.

Dedicated to Her Royal Highness Princess Augusta Sophia.

The Scene lies in the English Camp, in the front of the Royal Tent; Lord Walter Manny on Horseback, having the care of the six Burgeses, of whom Eustace de St. Pierre is seen as principal.

The Queen is represented kneeling, and interceding in their behalf; the King, attentive to her suit, and appearing to yield to the plea of humanity, stands surrounded by the principal ornaments of that age of military glory. The Standard of France inverted; the Swords of Justice and Mercy; the Keys of the Town and Castle, with a view of Calais in the distance; the Royal Ensign of England displayed on its principal tower, together with the first appearance of Cannon in warlike operations (according to some old writers) are introduced as characteristics of this celebrated event.

PORTRAITS.

Sir John Chandos.
 Ralph, Earl of Stafford.
 Edward the Black Prince.
 Sir Hugh Courteney.
 Queen Phillippa.
 King Edward the Third.
 Sir James Audley.
 Henry, Earl of Lancaster and Derby.
 Sir Thomas Holland.
 Thomas Beauchamp, Earl of Warwick.

NO. 91—92—**DRAWING AND PLATE IV.

MARGARET, QUEEN OF HENRY THE SIXTH, WITH
 PRINCE EDWARD, HER SON, ATTACKED BY A ROB-
 BER, IN A FOREST, AFTER THE BATTLE OF HEX-
 HAM. A. D. 1463.

*Dedicated to Her Serene Highness Louisa Carolina Henrietta, Hereditary
 Princess of Hesse-Darmstadt, &c. &c. &c.*

The point of time taken, is when Queen Margaret addresses herself
 to the Robber, in favour of the young Prince, on his being about to
 seize her in the forest. The affray among the banditti to whom the
 Robber belonged, and who had plundered them of their jewels, is seen
 in the distance.

PORTRAITS.

Queen Margaret.
 Edward, Prince of Wales.

NO. 93—94—

NO. 93—94—**DRAWING AND PLATE V.

LADY ELIZABETH GREY, AT THE FEET OF EDWARD
THE FOURTH, SOLICITING THE RESTORATION OF
HER LATE HUSBAND'S FORFEITED LANDS. A. D.
1465.

*Dedicated to Her Most Catholic Majesty Louisa, Queen of Spain,
Ec. Ec. Ec.*

The point of time taken in this Subject, is the moment when the King raises Lady Grey from the kneeling posture in which she had urged her request to him. Behind her, are introduced her Father and Mother, with her two Children, and attendants. On the side of the King, William, Earl of Pembroke, and another Lord, attendant on the chace, are represented in conversation with Sir Anthony, and Sir John Woodville, brothers to Lady Grey.

PORTRAITS.

Jacqueline, Wife of Sir Richard Woodville.
Sir Richard Woodville.
Lady Elizabeth Grey.
King Edward the Fourth.

NO. 95—96—**DRAWING AND PLATE VI.

ELIZABETH QUEEN DOWAGER OF EDWARD THE
FOURTH, DELIVERING UP HER SON, RICHARD
DUKE OF YORK, TO CARDINAL BOURCHIER. A. D.
1483.

*Dedicated to Her Majesty Frederica Louisa, Queen of Prussia,
Ec. Ec. Ec.*

The Scene lies in the Abbot's-Place, in Westminster-Abbey. The Cardinal, attended by Lord Howard, and another Nobleman, are represented waiting to receive the Prince from the hands of the Queen.

Three

Three of the Princesses, her Daughters, are attendants on the Queen Mother, who is kneeling and embracing the young Prince. A Portrait of the young King, her Son, is introduced as a part of the embellishment of the Chamber.

PORTRAITS.

John, Lord Howard.

Anne, Third Daughter of Edward the Fourth.

Elizabeth, Queen Dowager of Edward the Fourth.

Elizabeth, Eldest Daughter of Edward the Fourth.

Cecilie, Second Daughter of Edward the Fourth.

NO. 97—98—**DRAWING AND PLATE VII.

THE MARRIAGE OF KING HENRY THE EIGHTH, WITH
ANN BULLEN. A. D. 1533.

*Dedicated to Her Majesty, Sophia Magdalene, Queen Dowager of Sweden,
Ec. Ec. Ec.*

The Ceremony of the Marriage, is said to have taken place in the King's Clofet, at Whitehall. Liberty, has however, been taken to represent it in a Church, the Altar of which, bears the insignia of Romish decoration.

PORTRAITS.

Ann Bullen.

King Henry the Eighth.

Sir Thomas Bullen.

Thomas Howard, Duke of Norfolk.

Thomas Cranmer, Archbishop of Canterbury.

NO. 99—100—

THE DEATH OF LADY JANE GRAY. A. D. 1554.

*Dedicated to Her Royal Highness Charlotte Augusta Matilda, Princess
Royal of Great Britain.*

The point of time taken in this Subject, is when Lady Jane, having met the Officers of the Tower, bearing the dead body of her Husband towards the Chapel, is seen contemplating it, Doctor Feckenham, in a Monk's Habit, with a book and crucifix in his hand, is endeavouring to awake her attention to other objects, of no less consideration. Mrs. Eleyne (as she is named by Hollinshed,) one of her women, is the next figure to Lady Jane; after whom, Sir John Gage, Constable of the Tower, appears distinguished by a staff in his hand, and a jewel pendant on his breast. Another female attendant, Elizabeth Tilney, with the Officers appointed to conduct the execution, form the Groupe that surrounds her; which is preceded by guards, and the Axe borne before her.

The Scene lies to the north side of the White Tower, where the procession of Lord Guilford's Corpse being brought in, through the Gateway, adjoining to what is called the Bloody Tower, up the ascent towards the Chapel, is supposed to have crossed the way by which Lady Jane was led to the Green, the open space before the Chapel, where the scaffold on which she was to suffer, was erected. In the distance, are towers on the bulwarks, on which, guns are mounted. and men stationed. On one of the towers, a flag, on which the arms of Queen Mary are represented, is displayed.

PORTRAITS.

Sir John Gage.

Lady Jane Gray.

NO. 101—102—**DRAWING AND PLATE IX.

THE DEATH OF MARY, QUEEN OF SCOTS. A. D. 1587.

Dedicated to Her Royal Highness, Theresa Matilda Amelia, Hereditary Princess of Tour and Taxis, Duchess of Mecklenburgh Strelitz, &c. &c. &c.

The Scene lies in Fotheringay Castle. The Queen is represented as attended by her women; Sir Amias Paulet, and Sir Drue Drury, who had the custody of her whilst under confinement in the Castle; Burgoyne, her physician, &c.—Behind Sir Andrew Melvil, Master of her Household, who is represented kneeling, are the Earls of Shrewsbury, Derby, Kent, and Cumberland, who had been appointed to assist at the execution, together with Dr. Fletcher, Dean of Peterborough, attended by the Sheriff, his Officers, &c. The Scaffold, with the guards and spectators are seen in the Hall, in the back ground.

PORTRAITS.

Mary, Queen of Scots.

George Clifford, Earl of Cumberland.

NO. 103—104—DRAWING AND PLATE X.

QUEEN ELIZABETH AT THE HEAD OF HER ARMY AT
TILBURY FORT. A. D. 1588.

Dedicated to Her Imperial Majesty Catherine the Second, Empress and Autocratix of all the Russias, &c. &c. &c.

The Scene lies in the Camp at Tilbury Fort, in the front of the Earl of Leicester's Tent. The Queen is represented dismounted from her horse, and addressing herself to the Leaders of her Army, and others supposed to be present; amongst whom are introduced her two Ministers, Cecil and Walsingham. In the distance Tilbury Fort is seen, with part of the army.

The

The Dress of the Queen is composed from that in which her figure is represented in the Spanish Armory in the Tower, most of which she is said to have worn when at Tilbury Fort.

PORTRAITS.

Queen Elizabeth.
William Cecil, Lord Burleigh.
Henry, Lord Hunsdon.
Sir Francis Walsingham.
Robert Devereux, Earl of Essex.
Thomas Sackville, Earl of Dorset.
Robert Dudley, Earl of Leicester

NO. 105—106—DRAWING AND PLATE XI.

QUEEN MARY THE SECOND REVIEWING THE MILITIA
OF LONDON AND WESTMINSTER IN HYDE-PARK.
A. D. 1692.

*Dedicated to Her Royal Highness Frederica Sophia Wilhelmina, Princess of
Orange, &c. &c. &c.*

The Scene lies in Hyde-Park. The Queen, with her Suite, accompanied by some of the principal Courtiers, is represented alighted from her Coach, addressing the Duke of Bedford, who commanded the united forces on that occasion, consisting together of about 10,000 men. The Duke is attended by other Noblemen, the Lord Mayor, &c. The Troops are seen preparing to pass in review before Her Majesty. In the distance the Palace of Kensington is introduced.

PORTRAITS.

John, Earl of Bridgewater.
Charles, Earl of Dorset.
George Saville, Marquis of Halifax.
William, Duke of Bedford.
Queen Mary.
Countess of Peterborough.

G

Gilbert

Gilbert Burnet, Bishop of Salisbury.

Countess of Essex.

The Rt. Hon. Sir Stephen Fox, Knt. Grandfather of the Rt.

Hon. Charles James Fox, Member for Westminster.

Daniel, Earl of Nottingham.

NO. 107—108—DRAWING AND PLATE XII.

THE ARTICLES OF THE UNION, PRESENTED BY THE
COMMISSIONERS OF ENGLAND AND SCOTLAND
TO QUEEN ANNE. A. D. 1706.

*Dedicated to Her Most Excellent Majesty, Charlotte, Queen of Great Britain,
&c. &c. &c.*

The Scene of this Subject lies in the Prefence Chamber at St. James's, and represents Queen Anne seated on the Throne, attended by the Duchesses of Marlborough and Manchester on her right, and the Duchesses of Bolton on her left. The Portraits of the Princess Sophia of Brunswick, and Prince George of Denmark, are represented as decorations over the doors of the Chamber. The Queen, having received the Articles of the Union from the Lord Keeper of England, and the Lord Chancellor of Scotland, in behalf of the respective Kingdoms, is pronouncing the answer she was graciously pleased to deliver on that important occasion.

PORTRAITS.

Henry Boyle, Esq.

John, Lord Sommers.

Sir Thomas Trevor, Knt.

Charles, Duke of Somerset.

Charles, Earl of Carlisle.

William, Duke of Devonshire.

John, Duke of Newcastle.

John Manners, Marquis of Granby.

Sir Simon Harcourt, Knt.

Robert Harley, Esq.

Sydney,

Sydney, Lord Godolphin.

Sir Thomas Holt, Knt.

William Cowper, Esq. Lord Keeper of England.

Edward, Earl of Orford.

Thomas, Earl of Pembroke.

Evelyn, Earl of Kingston.

Princess Sophia, Electress Dowager of Brunswick—Appointed
by the Articles of the Union, Successor to the Crown of
England on the Death of Queen Anne without Issue.

Queen Anne.

Prince George of Denmark.

Dodington, Duchess of Manchester.

Sarah, Duchess of Marlborough.

Henrietta, Duchess of Bolton.

James, Earl of Seafeld, Lord Chancellor of Scotland.

Charles, Earl of Halifax.

Sir H. Dalrymple.

Charles, Earl of Sunderland.

David, Earl of Glasgow.

Thomas, Lord Wharton.

Thomas, Lord Archbishop of Canterbury.

John, Earl of Mar.

James, Duke of Queensberry.

William Cavendish, Marquis of Hartington.

		L.	S.	D.
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117.	THE CRUCIFIXION. From <i>A. Vanderwerff</i> . Engraved in Mezzotinto by <i>V. Green</i>	-	-	1 11 6
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				119. St.

NO. L. S. D.

119. ST. JOHN IN THE WILDERNESS. From *Raffaelle*.
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120. HOLY FAMILY. From *Procaccini*. Engraved in Mezzotinto by *V. Green* - - 1 1 0

121. MURDER OF THE INNOCENTS. From *A. Carracci*.
Engraved in Mezzotinto by *V. Green* - - 1 1 0

122. HOLY FAMILY. From *Andrea del Sarto*. Engraved in the Chalk manner by *L. Coffè* - - 1 1 0

123. SUSANNA AND THE TWO ELDERS. From *Dominichino*.
Engraved in the Chalk manner by *J. Eginton*. - 1 1 0
An unfinished Proof.

124.**A Set of THE DESCENT FROM THE CROSS, THE VISITATION, and THE PRESENTATION IN THE TEMPLE, *elegantly framed and glazed*. Engraved in Mezzotinto by *V. Green*, 1790, from the unique Copy, exhibited underneath.

125.**THE DESCENT FROM THE CROSS, painted by *Bischoff*, the most celebrated Copyist of his time, from the Altar Piece of the Cathedral Church of Antwerp, and arranged precisely in the same order as the Original; viz.

On the outside of the folding Covers, ST. CHRISTOPHER is represented carrying the INFANT-JESUS over a River, on the margin of which they are met by a HERMIT, bearing a Lanthorn.*

On opening the Covers, the Subject of THE DESCENT FROM THE CROSS,† occupies the centre; THE VISITATION, the left Cover; and THE PRESENTATION IN THE TEMPLE, the right Cover.

This

* A finished Sketch of this Subject, painted by RUBENS, is in the Dusseldorf Gallery.—See M. PIGAGE's Catalogue, No. 276.

† The Honourable and Reverend the DEAN, and the Reverend the CHAPTER OF WORCESTER, have done MR. GREEN the honour to accept a Copy of this Subject, painted from this Picture by MR. T. PHILLIPS, of the dimensions of *nine feet high by seven feet wide*, which now forms the Altar Piece of the Cathedral Church of that City.

This valuable Suite of Pictures is the only *entire assemblage* known in these Kingdoms of the *whole* of that sublime Work of the Master, which has ever ranked in the highest Class of Art existing in the World. It was originally the Altar Piece of a private Chapel of a Family of Fashion in Brabant, from whence it was lately brought into England.

END OF THE DESCRIPTIVE CATALOGUE,

CATALOGUE

CATALOGUE OF PRINTS,

ENGRAVED BY V. GREEN,

MEZZOTINTO ENGRAVER TO HIS MAJESTY,

AND TO

THE ELECTOR PALATINE;

AND

PUBLISHED BY V. AND R. GREEN,

NEWMAN-STREET, OXFORD-STREET,

London.

NOT EXHIBITED.

PAINTERS.	NO.		Inches high.	Inches wide.	L. S. D.
<i>J. Bacon, R. A. Sculp.</i>	1	The Monument of the late Earl of Chat- ham, erected in Westminster Abbey	35	23	3 3 0
<i>J. S. Copley, R. A.</i>	2	The Tribute Money	21	24	1 5 0
<i>B. West, Esq. P. R. A.</i>	3	Ægísthús discovers the Body of Clytem- nestra	21	25	1 1 0
<i>Ditto</i>	4	Elijah raiseth the Wi- dow's Son	21	26	1 1 0
<i>Ditto</i>	3	David and Nathan	21	26	1 1 0
<i>B. Wilson</i>	6	The raising of Jairus's Daughter	19	24	1 1 0
<i>Vanderwerff</i>	7	Roman Charity	24	18	1 1 0
<i>Ditto</i>	8	Beauty commanding Love	24	18	1 1 0
<i>J. Opie, R. A.</i>	9	A School	21	24	1 1 0
<i>Ditto</i>	10	A Winter's Tale	21	24	1 1 0

PAINTERS,

PAINTERS.	NO.		Inches high.	Inches wide.	L. S. D.
<i>J. G. Huck</i>	- 11	The Bird's Nest	21	24	1 1 0
<i>Ditto</i>	- 12	The Lap Dogs	21	24	1 1 0
<i>B. West, P. R. A.</i>	- 13	Pætus and Aria	26	16	0 15 0
<i>Ditto</i>	- 14	Peter having denied Christ	21	20	0 15 0
<i>Maria Cofway</i>	- 15	Cynthia, Spenser's Fairy Queen, B. III. Chap. 43	25	15	0 15 0
<i>Ditto</i>	- 16	Creüsa appearing to Æneas	21	17	0 10 6
<i>Ditto</i>	- 17	Astrea instructing Ar- thegal	22	17	0 10 6
<i>Agostino Carracci</i>	- 18	Venus and Cupid	22	17	0 10 6
<i>J. Hopner</i>	- 19	Jupiter and Iö	22	17	0 10 6
<i>Angelica Kauffman, R. A.</i>	20	The Grave of Fingal	22	17	0 10 6
<i>Maria Cofway</i>	- 21	Æolus raising a Storm	18	22	0 7 6
<i>Ditto</i>	- 22	Like Patience on a Monument smiling at Grief. Shakspear	21	16	0 7 6
<i>J. G. Huck</i>	- 23	Hope and Despair	21	16	0 7 6
<i>B. West, P. R. A.</i>	- 24	John and Peter	18	9	0 7 6
<i>Ditto</i>	- 25	The Three Marys	18	9	0 7 6
<i>M. Brown</i>	- 26	The Annunciation	18	9	0 7 6
<i>Ditto</i>	- 27	The Passion	18	9	0 7 6
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<i>Ditto</i>	- 29	Venus on the Sea	13	18	0 7 6
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<i>R. M. Paye</i>	- 31	Child of Sorrow	14	10	0 5 0
<i>Ditto</i>	- 32	Education	14	10	0 5 0
<i>E. Penny, R. A.</i>	- 33	Cymbeline, Act III. Scene 4. Shakspear	20	22	0 10 6
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From its Foundation to the Present Time;

CONTAINING

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TO THE PUBLIC.

THE Work hereby announced for publication, is intended as a new Edition of the "SURVEY OF THE CITY OF WORCESTER," published by me some years since, and which is now out of print. The arrangement of the several Sections into which that Survey was divided, will be followed nearly on the same Plan, but on more extended, and it is hoped, in some instances, improved grounds.

The three last visits I have made to *Worcester*, were undertaken for the purpose of completing my Collections for this Work, and, by personal inquiry and inspection, to enable me to bring down the History of the City, with its interesting Antiquities, and its numerous and beneficial modern Improvements, to the present time.

The valuable and extensive Collections for the History of the County having already appeared, and the learned Author having therein but slightly touched on the article "*Worcester*," that subject is now only wanting to complete the local History of one of the most respectable Cities and Counties of the British Empire.

From the very ready assistances I have received, the valuable and curious communications and materials I have been furnished with, in addition to my former Collections, I trust I am enabled not only to render this new enlarged Edition more worthy the attention of the Antiquary and the Public, but also more proportionate to the dignity and importance of the subject.

*Newman-Street, Oxford-Street,
London, March 1, 1793.*

V. GREEN.

N. B. Such farther authentic information as the Author may be favoured with relating to the ancient or modern History of *Worcester*, will be thankfully received, and respectfully noticed in the Work, addressed either to him in *London*, or for him to the care of either of the before-mentioned Booksellers.



